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Dort là-bas immobile en un pesant repos.  
Seuls, les grands blés mûris, tels qu'une mer dorée,  
Se déroulent au loin, dédaigneux du sommeil,  
Pacifiques enfants de la terre sacrée  
Ils épuisent sans peur la coupe du soleil."

Quelle langue magnifique ! Quel style saisissant et harmonieux en même temps !

Ajoutons que chez M. LECONTE DE LISLE le poète est doublé d'un érudit, et nous lui devons une traduction excellente de tous les classiques grecs. Sa tragédie "Les Erynnies" a été reprise dernièrement (Mars, 1889) avec grand succès au théâtre de l'Odéon à Paris. Le poète a été appelé il y a quelques années à s'asseoir au nombre des "Immortels," et l'Académie française en le recevant dans son sein ne lui a pas seulement fait honneur à lui, elle s'est fait honneur à elle-même, car le nouvel Académicien ne peut qu'ajouter à la gloire de la docte société.

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### DIALECTAL SURVIVALS IN TENNESSEE.

Those who have ever studied myths and traditions, know with what tenacity an old legend or superstition will cling to the minds of men and be handed down from generation to generation. So it is in language. An old word or expression, though long since passed from good usage, will be found recurring in the speech of the uneducated. For example, I have often heard the word *hit* used for *it*.

It is my purpose in this paper to show that some of the colloquial and dialectal expressions of this region have survived from SHAKESPEARE, or, at least, that a resemblance can be traced between them and the language of his day.\*

1. *Double comparatives* which occur frequently in SHAKESPEARE. 'Uncle Remus' (35) says, "I dunno ef he wern't mo' sassier dan befo'." This error is not uncommon among uneducated people, and the corresponding error of the *double superlative* is also heard in conversation. "Brer B'ar, he say he

\*A paper by PROF. THOM, in *Shakespeareiana* of March 1884, entitled "Some Parallelisms between Shakespeare's English and the Negro-English of the United States," covers a part of this ground.

de mos' stronges'" (112). The double superlative is less common in SHAKESPEARE than the double comparative, but "the most unkindest cut of all" is known to every one. The *superlative* is also used in the *comparison of two*. Example from I 'Henry VI,' ii, 4: "Between two girls, which has the merriest eye." This is heard so frequently that an example is unnecessary.

2. Likewise we find the *double negative* in our poet:

"You may deny that you were not the cause"

('C. of E'. II, 7).

This error seems to be difficult to avoid, and one hears it among people of more than ordinary education. How often have I heard the expression, "I haven't got none." "Nobody ain't ans'er Brer Fox knock," says Uncle Remus (36). Again, page 92, he says, "Brer Rabbit, he dunno nuthin' tall 'bout no fishes," thus getting in *three negatives*; but SHAKESPEARE is not to be outdone:

"Nor never none

Shall mistress be of it, save I alone" ('T. N'. III, 1.).

Theoretically this is correct, three negatives being equivalent to one, since two negatives cancel each other.

3. The colloquial use of the *adjective for the adverb* is not unknown in SHAKESPEARE, as in "Some will dear abide it" ('J. C.'). THOMAS NELSON PAGE (121) has; "'cause womens dee cry sort o' natchel." This is probably due to the fact that the untrained mind does not distinguish between the force of the adjective and of the adverb.

4. *Adoors* occurs in some of the older editions, but is changed in the later editions to *o'doors*, the apostrophe of course showing the derivation. The word is frequently heard among children in such sentences as, "May I go out adoors (or o'doors)?"

5. *Afeard* is used for *afraid* among people of limited education. I have heard it in West Tennessee frequently among white people. Its survival is probably due to the idea that it is a past participle of the verb *fear*, although it is of Anglo-Saxon origin. Caesar says:

"Have I in conquest stretched mine arm so far  
To be afeard to tell gray beards the truth?"

"They 'lowed ez even Pete Blenkins air fairly afeard a' him" (CHADDOCK, 6). Brer Possum

abbreviates it thus, "You don't speck I done dat kaze I was 'feard, duz you?"

6. *Afore*, which is still the common form in compounds, as *aforsaid*, is found frequently enough in SHAKESPEARE and BEN JONSON. Stephano says of Caliban, "if he have never drunk wine afore, it will go near to remove his fit" ('Temp.' II, 2, 78). It is used constantly by CRADDOCK's mountaineers. "It air toler'ble high,—higher'n I ever see it afore" (12). It does not appear that it is used much among the negroes, who prefer the simple 'fo'.

7. *Against*, including the idea of time and preparation, is common in SHAKESPEARE and the Bible.

"I'll charm his eyes against she do appear"

('Mid. N. D.' III, 2, 99, misquoted by ABBOTT).

"Let them wash their clothes, and be ready against the third day" ('Ex.' xix, 10 and 11). MÄTZNER gives examples down as late as SCOTT. E. A. ABBOTT says, "This is now restricted to colloquial language." It is frequently heard in such sentences as, "I'll be there against she comes;" as is also the abbreviated form, 'gainst, which is probably more common than the full form in colloquial language. An example of this can also be cited from our poet:

"And see them ready 'gainst their mother comes"

('T. An.' V, 2, 20).

8. *Bully*. This slang adjective occurs several times in the 'Merry Wives' as also in one or two other plays:

"Bless thee, bully doctor!" (II, 3, 18).

BARTLETT gives a number of examples, one of which, from a Mississippi boatman's song, is this:

"Now is the time for a bully trip,  
So shake her up and let her rip."

9. *Chink*, small coins. Who would have expected to find this word in SHAKESPEARE? It is probably an onomatopoetic formation. It dates back prior to SHAKESPEARE, who has:

"I tell you, he that can lay hold of her  
Shall have the chinks" ('R. and J.' I, 5, 119)

The word is common here at the University.

10. *Dad*, a child's word for *father*, occurs at least three times. The Clown in 'Twelfth Night' says:

"Like a mad lad

Pare thy nails, dad,"

Uncle Remus's form, *daddy*, does not occur, so far as I know.

11. *Divel* is sometimes found in the old edition, as in 'Merry Wives,' I, 3, 61. PISTOL says, "as many divels entertain." I have heard it pronounced this way by boys who were just beginning to use it as a by-word and were not bold enough with it to say plain *devil*. This tendency toward modification and softening is seen in a great many oaths, such as *by Gad*, *Gosh*, etc.

12. *Foot-licker*. Although we have lost this word, which occurs in 'The Tempest' (iv, 1, 218), "and I, thy Caliban, for aye thy foot-licker," we retain the idea and figure in our *boot-lick*.

13. *For to* with the infinitive, a vulgarism which we have in the lines:

"Simple Simon went a-fishing  
For to catch a whale,"

and in JOEL CHANDLER HARRIS, "W'atsum-ever's under dere's bound fer ter be squashed," is more common in the Elizabethan age.

14. *Handkercher* is a form of the word *handkerchief* which is sometimes heard, and I find it in 'King John' (iv, 1, 42):

"I knit my handkercher about your brows,"

and in 'As you Like it' (iv, 3, 98):

"This handkercher was stained,"

The negroes contract it still further, as is shown by Uncle Remus (150), "Nigger wid a pocket-han'kcher better be looked atter," and by Unc' Edinburg (46), "Hitt look like kyarn nobody else tote dat fan an' pick up dat hankcher skusin o' him."

15. *He* and *she* are used as nouns. An example of the latter only will be given:

"Lady, you are the cruellest she alive" ('T. N.,' I, 5).

This is very common among uneducated people, especially children, who say, "It is a *he*," etc. BARTLETT says *he* is "used almost exclusively by some wives in Massachusetts and Connecticut when speaking of their husbands, instead of employing his name, or his relation to themselves." Here it might be considered almost a noun.

16. *Heap*. 'Richard III,' ii, 1, 53:

"Amongst this princely heap, if any here  
\* \* \* \* hold me a foe."

Here we see our modern use of *heap* for *crowd*, although the use of it in the two cases is perhaps not identical. At present we carry it much further and speak of a "heap of time," or even as an adverb, "I am a heap better to-day."

17. *Holp* as past and past participle of *help* is common in SHAKESPEARE:

"He holp the heavens to rain" ('Lear,' iii, 7);

according to PICKERING, it is still used in Virginia. I have heard it frequently from old people in this state, and am informed that it is also used in Kentucky. The foot-note in 'Uncle Remus' (112) explaining it in the passage, "Brer B'ar, he hope Miss Meadows bring the wood," is probably for the benefit of Northern people. MISS MURFREE has it as an infinitive: "They hev been mightily put ter it this winter ter live along, 'thout 'Vander ter holp 'em."

18. *Howsomever* occurs in the old Quartos of 'Hamlet,' where the Folio of 1623 (I, 6, 84) has:

"But howsoever thou pursuest this act,"

and the common editions of 'All's Well' (I, 3, 54) have:

"Howsomever their hearts are severed."

PAGE says, "Howsomever, he sutney jucked a jig sweet." Examples might also be given from 'Uncle Remus' and 'Southern Oddities.'

19. *Learn*. Who has not heard it used for *teach*? In the beginning of act i, scene 2, of 'As you Like it,' both words occur: "Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure." Of course PAGE and HARRIS furnish us examples here: "You slap de law outer a nigger a time er two," says Uncle Remus, "an' larn 'im dat he's got fer to look atter his own rashuns an keep out'n udder fokes's chick'n-coops, \* \* \* an' I be blessed ef you ain't got 'im on risin' groun'."

20. *Lief* is common in our author in the expression "I had as lief." This has become "I had sooner" or "I had rather" in late writers; but colloquially *lief*, or *lieve*, is much used. An example from 'In Ole Virginia': "I jes lieve stay in a graveyard at once."

21. *Munch*, according to the dictionaries, is colloquial, vulgar, or low; but I find it used

by BEERS in his 'American Literature,' page 46, in relating an incident from FRANKLIN'S 'Autobiography,' although the word is not used in the original. It occurs also in the 'Encyclopaedia Britannica' in relating the same story. See also LOWELL'S 'Under the Willows,' line 211. The word is found in 'Midsummer-Night's Dream' (iv, 1, 36):

"I could munch your good dry oats;"

and again in Macbeth (I, 3, 5):

"A sailor's wife had chestnuts in her lap,  
And munch'd, and munch'd, and munch'd."

A recent example may be found in CRADDOCK (216): "Mr. Kenyon knew the Indian peaches, the dark crimson fruit \* \* \* full of blood-red juice, which he had meditatively munched that very afternoon."

22. *Ruinat* is now obsolete. SHAKESPEARE uses it in 'Henry VI' (Part III, v, 1,

"I will not ruinat my father's house."

It is frequently used, especially in a playful or joking manner. The noun formed from it is also used. Uncle Remus says, "Hits de ruination er dis country."

23. *Sallet*, for *salad* or greens, is very common throughout Tennessee. By inquiry I have found that it is not used in all parts of the South, but that it is used in some of the states bordering on this, at least. It is at present obsolete; but occurs several times in act iv, scene 10 of the second part of 'Henry VI.' The following is one of the examples: "Wherefore, on a brick wall have I climed into this garden, to see if I can eat grass, or pick a sallet."

24. *Soon* is used as an adjective (in the superlative). "Make your soonest haste" ('Ant. and Cl.' iii, 4, 27). In this sense, according to WEBSTER, it is obsolete. It is still heard among the uneducated, however, in the sense of 'early.'

25. "These many, then, shall die" ('J. C.', iv, 1, 1). Here we have *these* agreeing with the plural idea expressed in *many*, just as in the common error, "those sort of—," *those* agrees with the plural following *of*. I have heard both of these errors frequently.

26. *Too-too* (or *too too*) is one of the latest forms of nonsensical slang. Are we not immediately reminded of Hamlet's

"O, that this too too solid flesh would melt?"

The repetition seems to be for the sake of emphasis, and was not infrequent in SHAKESPEARE'S time.

27. *Wee* is colloquial in the United States. It occurs in 'Merry Wives' (I, 4):

"He hath but a little wee face."

It is also a Scotticism.

28. *Whatsome'er* is found in 'All's Well,' and *whatsomever* in some readings of 'Hamlet.' This is similar to the formation of *howsomever* discussed above. The following example is from JOEL CHANDLER HARRIS (64), "Brer Rabbit aint see no peace w'atsomever." Its use does not seem to be so general as is the case with *howsomever*.

29. *Worser*, a special double comparative, is used in 'Hamlet' (III, 4, 157):

"O, throw away the worser part of it,  
And live the purer with the other half."

Compare 'Uncle Remus,' page 73: "Honey, dey ain't bin no wusser skeer'd beas' sence de worril begin." I have even heard, "He's gittin' wusser fasser (or faster)."

The subject of abbreviations deserves consideration. In spoken language especially do we find these shortened forms; and among the uneducated, whose only knowledge of language is through the ear, the forms constantly occur without being recognized as such. For instance, a negro will say *s'pose* all his life without once thinking that he is using a contracted form of *suppose*. Some of these abbreviations find their way into print and are sanctioned by good usage, but they are much more frequent in conversation. In the drama we should expect to find written language coinciding more nearly with spoken language than in any other kind of literature, and especially is this true of comedy. And so we find in SHAKESPEARE a great many contractions and abbreviations which are still common. I shall endeavor to point out a few parallel cases between him and some of our modern dialect-writers.

30. *Coz* occurs, as all know, in several of the plays. It is still used by some in the address of letters, etc., but is not in good taste.

31. '*Fore God*, an Americanism according to BARTLETT, occurs twice in 'Othello,' act ii, scene 3:

"'Fore God, an excellent song."

It is also found in BEN JOHNSON. The negroes generally pronounce it '*fo*': "'Fo' God! I specks dey done kill Marse Chan" (34).

32. '*Gainst*, as used by SHAKESPEARE, has already been quoted under the head of *against*. The spelling is different in PAGE: "So when Marse George run for de medal, \*\*\*\*\* Mr. Darker he speak 'ginst him" (42). This, of course, is confined to the uneducated.

33. '*Gin*, the old form of the verb *begin*, written both with and without the apostrophe, occurs frequently.

"The glow-worm shows the matin to be near,  
And 'gins to pale his uneffectual fire" ('Ham', i, 5, 90).

And again:

"'Gan to look  
The way that they did, and to grin like lions."

In 'Meh Lady' (79) we have, "you cyarn keep 'em dyah long after de fish 'gins to run," and Uncle Remus says, "De sun 'gun ter git sorter hot, en Brer Rabbit he got tired." These quotations show three different forms of the verb.

34. *Gree* is another instance in which *a* is elided before *g*. 'Merchant of Venice,' ii, 2, 108: "How 'gree you now?" and 'Taming of the Shrew,' ii, 1, 299:

"And to conclude, we have 'greed so well together."

PAGE says (127), "Hit don't do to 'gree wid wimens too much," and HARRIS, "Dey kep' sto', en had der camp-meetin times en der bobbucues w'en de wedder wuz 'greeble." Here again the word occurs in several forms.

35. '*Leven*, the colloquial abbreviation for *eleven*, occurs, as in 'Winter's Tale' (iv, 3, 33), where the Clown says, "Let me see: every 'leven wether tods." Besides omitting the *e*, the *v* is sometimes changed to *b* by ignorant people, thus making the word become '*leben*, just as *seven* becomes *seben*.

36. '*Mong* and '*mongst* are not uncommon abbreviated forms, "Then, howso'er thou speakst, 'mong other things I shall digest it" ('M. of V.,' iii, 5, 94). "Meh Lady \*\*\*\*\* used to look white 'mong dem urr chil'ns as a clump o' blackberry blossoms 'mong de blackberries" (79). With '*mongst* we have:

"Now, 'mongst this flock of drunkards,  
Am I to put our Cassio in some action" ('Oth.,' ii);

and "Eve'y time Brer Fox go down ter his patch, he find whar somebody bin grabblin' 'mongst de vines" (100).

37. 'Oman is EVANS' pronunciation of *woman*. "Leave your prabbles, 'oman," "For shame, 'oman," etc., 'Merry Wives,' iv, 1. The writer has heard it frequently from old people. "My ole 'oman waitin' fer me," says Brer Buzzard (46).

38. 'Pear is used in the Quartos of 'Hamlet' (iv, 5, 151):

"It shall as level to your judgment 'pear  
As day does to the eye."

If this be the correct reading—and it seems to me far preferable to *pierce*—it still has its hold in the negro dialect, as is witnessed every day, and is shown by both HARRIS and PAGE. "'Pear ter me like ev'ybody done year 'bout dat," says Uncle Remus (206); and we know that one evening about sunset Unc' Edinburg's master "'peared to be going." Examples could also be given from MISS MURFREE and R. M. JOHNSTON, but, as every one is familiar with the usage, they are unnecessary.

39. 'Stroyed is used by Antony when he says, "What I have left stroyed in dishonor;" and "Miss Charlotte kyarn do nuttin but cry \* \* \* 'cause she done lost Marse George, and done 'stroy he life," is quoted from PAGE.\*

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#### THE ETYMOLOGY OF O. E. *ðbre*, *æfre*, *E. ever*.

As none of the etymologies of O. E. *ðfre* hitherto brought forward are satisfactory, I would offer two that have occurred to me as possible.

1. *á bi-fore* (the original form supplanted by *bi-foran*) > \**ð-be-fore* > *ðbfore* > *ðbre* > *æfre*. For a similar mutation see SIEVERS' 'Grammar' § 347, 1; for a parallel, though later, case of successive syncope, compare \**á-gi-hwæðer* > *æghwæðer* > *ægðer*, 'either.' I know of no case of the conjunction of *b* and *f* and cannot

\*[Note. The references are to the 'Globe Shakespeare'; 'Uncle Remus: His Songs and His Sayings,' by JOEL CHANDLER HARRIS (Appleton, 1888); 'In Ole Virginia,' by THOMAS NELSON PAGE; and 'In the Tennessee Mountains,' by CHARLES E. CHADDOCK. The other references are stated, as are also the most important authorities].

tell what it would result in; if the analogy of *dð* were to hold, we should expect *pp*. This derivation would, moreover, require that *ðfre* originally meant 'ever before' and was therefore first used only in the past, which at least is no longer true of the 'Béowulf.' On the whole the explanation is not at all as likely as the following:

2. \**á-buri* (O. E. *byre* 'Byrhtnoth' 121, 'Sax. Chron.' 1013; *gebyre* 'versus' 'Gn. Ex.' 105; O. H. G. *gaburi* 'casus, eventus, occasio, tempus') > \**á-byre* > \**ðbere* > *ðbre* > *ðfre*. Final *i* mutates *u* to *y* and this mutates the *á* to *ð* as in *ðrende* < \**árundi* (SIEVERS §§88-100 and p. 228), while the *e* < *y* (SIEVERS § 43.3), being in unguarded position, is of course syncopated. According to this the original force of *ever* was 'in any case,' 'at any time' (cf. German *jemals*), an adverbial case of *a* compound with *á*, O. H. G. *eo* (SIEVERS §321, 2). For other such compounds with *nouns* compare O. E. *ðwiht*, O. H. G. *eowiht*; German *jemand*, O. H. G. *eoman*; and the parallel *jemals*. This also gives an explanation of the persistence of the writing (*n*)*æbre* (so always in the 'Cura Past.') when the labial fricative had come to be represented by *f*, and *b* was restricted to the representation of the labial stop (SIEVERS §§191, 192, 2). We should therefore recognize in the ultimate change of *ðbre* > *ðfre* (as well as in *wéofod* < *wéobud* < *wih-blód* (*Beitrag*, viii, 527) a real change of *b* to *f* and not simply an alteration in the orthography.

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#### WIDSISÐ.

As a curiosity, if for no better reason, *Widsið*, our oldest English poem, ought to be translated. It is not in the grand style,—true. Let us hasten to concede that, as a work of art, *Widsið* has not the imperishable quality, nor does it come home to our bosoms with that startling familiarity which clothes an idyll by MR. WILL CARLETON or MR. J. W. RILEY, Arcadians both. *Widsið*'s thought is not subtle; but to plain folk, a little weary of the deep and strenuous thinking which goes on in our modern magazine-verse, this